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p. 214, wounded in M. The sentence (p. 258) *"Auch der Mangel der Gleichnisse weisst in die spätere Zeit; sonst müsste die Odyssee primitiver als die Ilias sein, und der Demeter Hymnus primitiver als die Odyssee"* shows a lapse into Unitarian logic.

GEORGE MELVILLE BOLLING.

THE OHIO STATE UNIVERSITY.

The Stonyhurst Pageants edited with introduction by CARLETON BROWN (*Hesperia,* Ergänzungsreihe: Schriften zur englischen Philologie herausgegeben von James W. Bright, 7. Heft). Göttingen and Baltimore. 1920.

A hitherto unpublished fragmentary cycle of Old Testament plays, preserved in Ms. A. VI. 33, Library of Stonyhurst College, has been issued in *Hesperia* under the editorship of Professor CARLETON BROWN. The work has been in progress since June 1914, and was prevented from being issued by the outbreak of the war. The manuscript is mentioned in *Hist. Mss. Com. Report* III, Appendix p. 338 a. Fifty-five leaves have been lost from the beginning and five leaves between folios 120 and 126. Material is also lost from the end of the manuscript, the last folio preserved being 190. There is also some disarrangement of folios. What we have left is twelve pageants, as follows: of *Jacob* (fragmentary), 106 ll.; of *Joseph,* 1048 ll.; of *Moses,* 1584 ll.; of *Josue,* 552 ll.; of *Gedeon,* 310 ll.; of *Jephte,* 292 ll.; of *Samson,* 392 ll.; of *Saul* (a few lines at beginning lost), 1445 ll.; of *David,* 690 ll.; of *Salomon,* 370 ll.; of *Elias,* 815 ll.; of *Naaman,* 1136 ll. The pageants are numbered and the editor conjectures that there have been lost from the beginning of the cycle pageants dealing with the familiar subjects of the Creation, the Fall, Cain and Abel, Noah, and Abraham. He also conjectures that the thirteenth pageant which fell in the gap between folios 120 and 126 dealt with the story of Ruth. The pageant of *Naaman* which ends the cycle is also incomplete, and the editor estimates that without regard to further plays in the cycle the eighteen provided for must have reached the enormous total of 13,000 lines.

On the basis of proper names scribbled on the manuscript and of dialect, the editor concludes that the manuscript belongs to Lancashire, the region where it was found. He has also made the happy discovery that the plays are based upon the Douay version of the Bible, a conclusion which must be regarded as

certain in the light of the use in the pageants not only of words and forms from the Douay text but the frequent use of the commentary which accompanies the text.

The fact that the Douay translation was published in 1609-10 establishes with considerable certainty a date earlier than which these pageants could hardly have been composed in their present form. On the basis of the occurrence of *it* for the newer possessive *its* and some other indications, he thinks it likely that the plays were composed not later than 1625.

The editor thinks in view of the well-known activity of the Catholics throughout Lancashire during the period referred to that the author was a Roman Catholic and suggests that the plays might have been written by a student from Lancashire at the English college at Douay, which was conducted by the Jesuits. This, of course, is entirely possible. The editor regards the pageants as a curiously belated survival of an earlier form of drama, and thinks that although the author wrote with an audience in view and with a knowledge of the traditional manner of mystery plays, he was probably composing plays *de novo,* endeavoring merely to give a faithful dramatization of the chief events in the Old Testament. It must, however, be remembered that these plays are from the exact location in England from which come records of the latest performances of Corpus Christi plays. Weever, *Funeral Monuments* (p. 373), speaks of a "Corpus Christi play in my countrey, which I have seene acted at Preston, and Lancaster, and last of all at Kendall, in the beginning of the raigne of King James; for which the Townesmen were sore troubled; and upon good reasons the Play finally suppresst, not onely there, but in all other Townes of the Kingdome."[1] It will be noted that Weever speaks here of the trouble of conscience that men were under with reference to the Corpus Christi play and that the plays were finally suppressed. Presumably, there were those who sought to save them by removing from them matter offensive to the current taste. Certainly, such efforts were made in other places.[2]

If this cycle is an attempt to rewrite in a more acceptable form some older Corpus Christi play, it is certainly true that the text has undergone very complete revision and has been made to follow the Scriptures with meticulous fidelity. The editor points out, for one thing, the enormous extent to which the author has made use of the "Chorus" or "Nuncius," a use which seems to grow as the cycle progresses. In pageants XVI and XVII more than half of the lines are spoken by the Chorus—the chorus, he believes, discharging the somewhat for-

[1] Chambers, E. K. *The Medieval Stage,* II, 373.
[2] Chambers, *op. cit.* II, 111-12, 144, 148.

mal rôle of the expositor in the mystery plays.[3] This was the case, especially, in the earlier plays such as *Joseph, Moses,* and *Josue,* where only such material as would be difficult to dramatize is put into the mouth of the Nuncius. But in the later plays, such as *Saul, Salomon,* and *Elias,* his function seems to be somewhat more than that of mere expositor. The suggestion that the author found it necessary to abridge his material to a greater degree as he progressed with the cycle does not explain the whole situation. He seems, rather, to be experimenting with the Nuncius as a dramatic device. Beginning with the pageant of *Moses,* he closes the action of each play (with the exception of *Naaman,* where the Nuncius does not appear) with a speech by the Nuncius, and in the case of four plays, those of *Gedeon, Samson, Saul,* and *David,* the Nuncius makes the opening speech as well. But more important than this feature is the use made of the Nuncius in *Saul, Salomon,* and *Elias,* where practically every scene is set off by the Nuncius. It looks as if the author were attempting to make the division between the scenes more distinct and took this means of doing so. It is possible, of course, that in the earlier plays preserved the author was following plays of a cycle now lost. It is also certain that, if the cycle is a redaction and not an independent literary effort, the metre, a septenary line, loosely rhymed in couplets, must be an importation of the writer, since all other cycles were composed in more or less complex stanzaic forms.

The following points seem to indicate that the hypothesis of a redaction is possible. The plays contain no controversial or propagandist material. There are no allusions to the saints or the Virgin and no interweaving of the elaborate story of the cross which characterizes other extended Old Testament cycles. This would indicate that, whether or not the author was a Roman Catholic, rather than a Protestant, the plays were written to conform to Protestant taste. There is, however, little opportunity to introduce theological instruction. So also, as the editor points out, the dramatic method employed by the author is, except for the Plautine form of the pageant of *Naaman,* the simple method of the older religious plays. There are no stage directions, no divisions into scenes, and the action is frequently shifted without warning within the limits of a scene.

[3] The editor detects echoes of the choruses of *Henry V* in the speeches of "Nuncius," particularly in such phrases as "you must imagine now," "you must suppose;" also he thinks there is a reminiscence of *Henry V*, 1, 2, in the pageant of *Jephte* and possibly of *Othello* in the pageant of *Elias.* He admits, however, that these references are very vague. The use of many names from classical and romantic sources and the Plautine form of the play of *Naaman* render an acquaintance with contemporary drama on the author's part a certainty.

The task of comparing the Stonyhurst pageants with other English cycles is rendered impossible by the fact that the parts lost from the *Stonyhurst Pageants* cover almost the entire subject-matter of the Old Testament parts of the four English cycles. Even the Cornish *Origo Mundi* covers by no means so much ground. It is only in the play of *Moses* that we find a basis of comparison. And in that play the author has followed Scripture so closely that it is not possible to find any significant points of agreement. The French *Mistère du Viel Testament* also follows Scripture with a good deal of closeness and agrees with the *Stonyhurst Pageants* in presenting Jacob, Joseph, Moses, Balaam (Chorus in Stonyhurst), Samson, Saul, David, Solomon. It does not include Joshua, Gideon, Jepthe, Elias, and Naaman.

The grouping of subjects into certain pageants, however, follows the traditional Old Testament topics as presented in the service of the church, but since the *Stonyhurst Pageants* are more or less inclusive this fact has little significance. The stories told in the *Golden Legend,* for example, are the same, except for Naaman, as those in the *Stonyhurst Pageants,* although Gedeon, Jepthe, and Samson are merely "passed over in the *Golden Legend.*" Everything considered, it seems at least possible that the *Stonyhurst Pageants* were written to take the place of older plays in a form so faithful to Scripture that they would give no offense to current taste, and that they may have back of them an original cycle, which, however, they resemble only in a very general way.

HARDIN CRAIG.

THE STATE UNIVERSITY OF IOWA.

Etruskische Malerei, by FRITZ WEEGE. Max Niemeyer-Verlag, Halle, 1921.

In spite of the fact that a great mass of literature on the Etruscan question has fallen into dusty neglect in the libraries, we are still in need of special studies on every branch of Etruscan archaeology. WEEGE'S book, attractively printed and bound, with more than a hundred full-page plates and nearly as many cuts inserted in the text, can not fail to be welcomed with joy. The title is somewhat misleading, for the author has confined his detailed discussion to the tomb paintings of Corneto-Tarquinii, where he recognizes a local school in existence from the sixth to the second century B. C. It is disappointing to find no mention of the vase decoration which flourished still earlier in the same place. One chapter is devoted to the distinguishing quali-